ocean

PC CD ROM

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sea legends

TECHNICAL & BACKGROUND

SEA LEGENDS

1667

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system requirements

Minimum specification:
Computer: IBM PC or 100% compatible, 486-33Mhz
System Memory: 8Mbyte (7Mbyte Expanded free)
Conventional Memory: 570k Free
Hard Drive: A minimum of 1Mbyte (up to 10Mbyte may be utilized)
DOS: MS-DOS v 5.0 or above. MSCDEX v 2.1 or above.
Graphics: VGA/SVGA 512k required.
Sound: Sound Blaster 100% compatible, Gravis UltraSnd, Roland SCC1 or ADLIB Gold.
CD-ROM Drive: A double speed CD-ROM drive is recommended.
You will need both mouse and keyboard to play the game.

installation

NOTE TO WINDOWS '95 USERS: Sea Legends is not compatible with Windows '95. To begin installation, choose Shut Down Windows, then select Restart in MS-DOS Mode and select "Yes." After restarting, follow the instructions below.
To install and run Sea Legends place the CD-ROM in your computer's CD-ROM drive and type the letter of that drive (usually D: or E:), followed by a colon. Press Enter.

Type 'Install' and press Enter. The Sea Legends installation program will load. Follow the on-screen instructions to install the game and setup the sound and input devices.

Once installation is complete switch to the drive where Sea Legends is installed and type 'SL'. Press Enter and the game will begin with several introductory screens.

To run after initial installation: Go to the root directory of the hard drive where the game is installed. Type "CD SL". Press Enter to change to the Sea Legends directory. Then type "SL" to run.

getting started

After the initial introductions and scene setting, the game begins with an options screen. From here you may choose to begin a NEW game, LOAD a pre-saved game or QUIT to DOS.

If you choose to begin a new game then a difficulty level must be selected. Simply position the cursor over either **Novice**, **Normal** or **Expert** and click the left mouse button.

The chosen level will be highlighted and displayed in a separate window on the main screen. Click the OK button to confirm your choice.

The action starts with Richard Gray sailing towards Bridgetown in his ship, the Hefestus. He has been given command of a ship and instructions to sail to the West Indies where he is to serve under Archibald Bailey, the renowned Governor. Seeking to help his son as best he can, Richard's father has suggested he contact his Uncle, Sir David Gray, in Bridgetown. The suggestion is far from one sided however, as beneath it lies the hope that his son may keep an eye on the mysterious and wayward Sir David.

Your arrival in Bridgetown harbor will be automatic and play begins as you stand upon the deck of the Hefestus. Your trusty Boatswain is visible and waiting to aid you as he may.

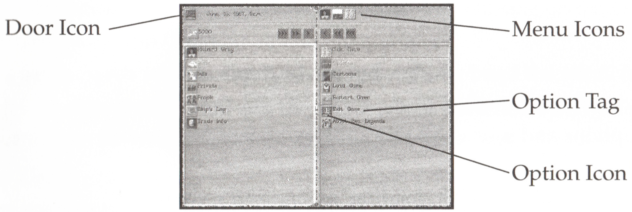
To begin instructing your crew move the cursor over the Boatswain (the cursor becomes a **Mouth**) and click the left mouse button. He will ask how he may be of service and you will be given a list of options from which to choose a reply.

Choose **Enter Town** and wait until the view of Bridgetown is visible. Move the cursor around the screen and observe which buildings are labeled in the scroll at the top of the screen. When this happens (and the cursor becomes a pair of **Legs**) you will be able to click the left mouse button and enter the building.

Try talking to everyone (click the left mouse button when the cursor is a **Mouth**) and familiarize yourself with the layout of the town, particularly the Merchant's shops. The plot will become apparent the deeper you involve yourself in the Sea Legends mystery.

the global menu

This menu stands out in Sea Legends as being the hub of interface activity. It is a multi-purpose menu and can be called up manually (**F10**). At certain points in the game (initiating trade, paying the crew etc.) the Global Menu will appear automatically.



Items in the Global Menu can be selected using either the mouse, joystick or keyboard. Move through the items via the keyboard by using **Cursor Up, Cursor Down, Page Up** and **Page Down.**

As the cursor is moved around the screen it will change according to what options are available (see Cursor Icons). When the cursor is placed over an icon it will change into an Eye. Moving the cursor over the **Fleet Icon**, for example, and clicking the left mouse button will cause a list of available ships to appear in the window. Clicking on one of the icons (bearing an option tag beside it) will reveal the details of that ship. Pressing **Enter** has the same effect.

If an icon has no other associated menu levels then it will be highlighted, showing it has been selected.

To select an item (for Trading or Transfer purposes) move the cursor over the **Icon** or **Option Tag.** Click the left mouse button to highlight the text. This item is now selected.

To change the information appearing in the right hand window it is necessary to use the Menu Icons (or press 1, 2, 3 or 4 accordingly) found at the top right hand side of the Global Menu. Move the cursor over one of the icons and click the left mouse button. For a description of Menu Icons see Menu Icons, below.

Pressing **Esc** or clicking on the **Title Icon** will backtrack through the menu levels.
To leave the Global Menu press **Esc** until the screen drops back to the game screen or click the left mouse button while the cursor is over the **Door Icon.**

menu icons

Situated at the top right hand side of the Global Menu, these icons allow the player to call up grouped sets of options that serve a wide variety of purposes.
There are seven Menu Icons:

menu icon	*purpose*
Player	This menu is usually found in the left hand window but can be duplicated for the purpose of transferring items from one ship to another.
Sea	This menu has no further options and is used for dumping overboard (see Trading with the Deep Blue Sea).
Main	Allows customization of Sea Legends as well as loading, exiting and restarting.
Shop	For trading purposes. Called up automatically whenever trade is initiated.
Shipyard	For repairing your fleet. This menu is called up automatically whenever the Shipyard is entered.
Boatswain	Use this menu to ensure your precious coins go to the right people at payday or recruitment time.
Crew	A menu for recruiting new crew members.

cursor icons

Throughout the game different cursor icons will appear that enable you to perform various functions such as communication, moving, sailing etc. Careful observation of these icons will also make you aware of what is expected of you at certain stages. The commonly used range of cursor icons is listed below.

cursor icon	*purpose*
Arrow	Neutral. Meaning no options are available.
Legs	Available in towns or on board your flagship. The walk cursor signifies areas of the screen it is possible to move into. Shops, taverns, churches and rooms are all accessed through this cursor.
Ship	Exit to Sea or enter map screen (on ship's helm).
Cross	Signifies an entry is no longer accessible.
Mouth	Available generally wherever another character can be seen. Important information is gleaned through proper use of this cursor. Beds can also be arranged so it's not all work, work, work!
Hand	Used for taking and selecting objects or selecting a phrase during dialogue.
Eye	Examine an option or object and move through option sub-directories.
Egg Timer	Wait for it...

Other Cursor Icons will appear from time to time (such as on the Tactical Map) but are dealt with in the appropriate section.

customizing sea legends

The tools to customize Sea Legends can be found by clicking on the **Options** icon in the Global Menu System **(F10)**.

sound and music

The levels of both the sound and the music can be modified by clicking on the Sound and Music Icon in the Main Menu and adjusting the slide bars.

setting the detail

There are two levels of detail to Sea Legends: low and high. To switch between them click the left mouse button while the cursor is over the **Detailing** option.

adjusting dialogue speed

Conversation in Sea Legends is represented through a series of text boxes, one replacing another after a set time period. To alter this period click on the **Dialogue Speed** option in the Main Menu and adjust the slide bars. Sliding the bar down to zero removes the time delay and the dialogue can only progress by clicking a mouse button or pressing **Space**.

animation

There are a number of high quality animation sequences that play at various points throughout the game. The non-scenario animations can only be disabled by clicking the left mouse button while the cursor is over the **Animation** option.

loading and saving

To load a saved game you must be in the Global Menu (**F10**) with the Main Menu visible in the right hand window.

Move the cursor over the **Load Game** icon and click the left mouse button. You can now choose which saved game to load by moving the cursor over the desired name and clicking the left mouse button. Confirmation of the action is required before the game automatically loads. Play then continues from the last saved position.

In order to save a game you must be in a town with a church. Move the cursor about the screen until you are over the church. Click the left mouse button to enter the church (the cursor will be a pair of **Legs**). Talk to the monk by clicking the left mouse button while the cursor is over him (the cursor will be a **Mouth**). Confess your sins by typing in the name you wish to give your position. All your thoughts, feelings and moneys will now be stored in the World Wide Church at the bargain, discount and never to be repeated price of 50 coins (but we'll waive that if you have no money).

Games are stored according to the time they were saved. The last saved game can be found at the top of the list. Beside each game is the date (real time) it was saved and the game date the player has reached.

key functions

Sea Legends can be played using the keyboard in conjunction with the mouse. Where directions are specified it can be assumed that any of the two devices can be optioned.

general

Summon Boatswain	**F7** (available while en route to destination)
View map and select destination	**F9**
Main Menu	**F10**
Time Saver (en route)	**TAB**
Quit Game	**CTRL** plus **X**

menu

Leave menu screen	**Esc** or click Left Mouse Button on **Door Icon** (top left of screen)

at sea

Steer left	keypad 7, **Left Cursor**
Steer right	keypad 9, **Right Cursor**
Time saver	**TAB**
Raise sails	keypad **+** or **Cursor Up**
Lower sails	keypad **-** or **Cursor Down**
External Points of View	**F1** (from ship) **F2** (rotate around ship) **F3** (travel with shot) **F4** (look to target) **F5** (behind target) **F6** (chase view)
Gun Views	keypad **8, 2, 4** or **6** or **CTRL** plus any **cursor key**
Lower Boat	**SHIFT** plus **B** (with Richard Gray)
Lower Boat (for tactical orders)	**SHIFT** plus **L** (without Richard Gray)

in battle

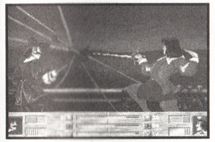
Single shot	**ALT** or keypad **DEL**	
Fire Salvo	**SPACE** or keypad **INS**	
Tactical Map	**F8**	
Wind Direction + Compass	**1**	**CTRL** to fix in place
Sails Information + Damage	**2**	
Enemy Information	**3**	
Depth Information	**4**	

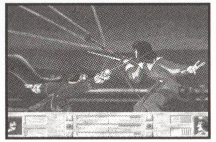
Aim
H = Enemy Hull **D** = Enemy Deck **M** = Enemy Mast

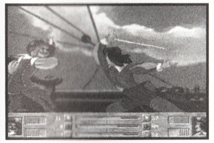
Cannon ammunition
C = Balls **S** = Shrapnel **B** = Bombs

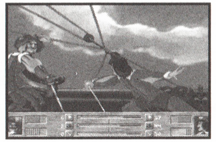
Switch targets (left to right)	**ENTER** or **RETURN**
Switch targets (right to left)	**BACKSPACE**
Escape Battle	**Esc** (only at a safe distance from the enemy)

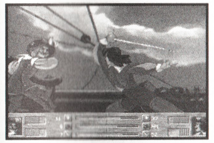
fencing

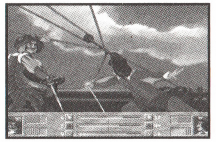

Step forward - keypad **4**

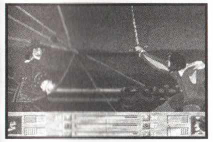

Step backward/defend - keypad **6**

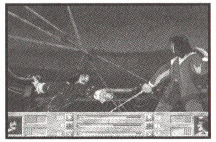

Upper cut - keypad **8, Hold**


Lower cut - keypad **2, Hold**


Upper sting - keypad **7, Hold**


Lower sting - keypad **1, Hold**


Upper defense - keypad **9**


Lower defense - keypad **3**

navigation

There are two methods of navigating in Sea Legends.

1. Using the Map Menu.
2. Using 3D Navigation.

The former is used as the primary method of sailing between towns while the latter is used for sea battles and treasure hunts.

the map menu

The Map Menu is used to plot a course for your ship to follow. Select the Map Menu by pressing (**F9**) and you will be presented with a map of the West Indies. Moving your cursor over the Town Markers will reveal information scrolls pertaining to that particular place. There are three Cursor Icons in the Map Menu:

cursor icon	*purpose*
Ship	Signifies the player can set a course for this section of the map.
Cross	Signifies the player cannot set a course for this section of the map.
Quill	Signifies the player is in Editing mode.

The Map Menu has three Menu Icons - at the bottom right hand side of the screen.

The first is the **Door** Icon, which allows you to exit the map screen.

The second is the **Map** Mode. Clicking on this icon will toggle between the different map layouts: laying on or removing the meridian and parallel markings.

The third mode is the **Scroll** Icon that lets you toggle between Sailing mode and Editing mode.

The Map Menu begins in Sailing mode. To select a heading and begin your voyage click the left mouse button while the cursor is over a town or an area of the map. Richard Gray's fleet will then set off on that course.

Clicking on the **Scroll** icon will switch you to editing mode (or back to sailing mode). Editing mode is used to add comments to any area of the map so that you can chart your progress and discoveries in the game.

To add a comment ensure the quill cursor is visible by clicking on the scroll icon. Move the cursor to an area of the screen and click the left mouse button. A mark will be left at that location and a scroll bearing its coordinates should be clearly visible. Type your comment using the keyboard and press **Enter** to accept them. Pressing **Esc** will cancel the comment box. Pressing **Del** while the cursor is over the mark will delete the entry.

3D navigation

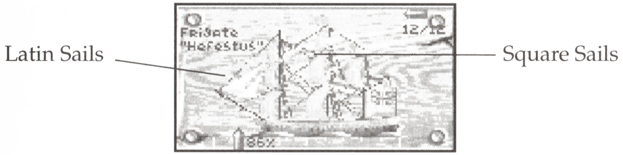
Associated Keys:

Steer left	keypad **7** or **Left Cursor**
Steer right	keypad **9** or **Right Cursor**
Raise Sails	keypad **+** or **Cursor Up**
Lower Sails	keypad **-** or **Cursor Down**
Wind Direction + Compass	**1** (with **CTRL** to fix in place)
Sails Info + Damage	**2** (with **CTRL** to fix in place)
Depth Info	**4** (with **CTRL** to fix in place)

Whenever a battle looms upon the horizon the navigation of the ship will be relinquished to the player. As Captain, it is your duty to pilot the ship in each of the exciting 3D battle sequences. Control is everything here - for should your skills fail, you may become locked in a head to head struggle against the elements and be at the mercy of any attacking vessels.

In simple sailing you will be going at maximum speed once your course is the same as the wind direction, i.e. when the ship is headed south blown by a southerly wind. This, however, is not always possible - especially in the heat of battle. Therefore you must become adept at raising and lowering your sails for maximum maneuverability.

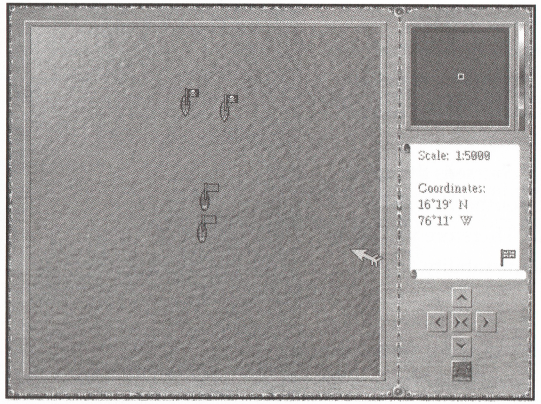
Sail type is divided into two sections:



Latin Sails: used for sailing against the wind. They are identified as being the smaller sails on your ship. On most ships these are the last to be lowered using [**keypad -**] or [**Cursor Down**] before you are informed 'Sails Lowered' by a member of the crew.
Square Sails: used for sailing with the wind and enables your ship to reach maximum velocity. They are identified as forming the bulk of sails upon the mast and are made from wide swathes of cloth.

changing tack

Changing tack is the art of altering your heading by careful use of both sail types. By remembering that square sails are used for maximum speed you will realize that having them fully raised will hamper your ships maneuverability.
Therefore in order to turn to the right while sailing upon a starboard tack (with the wind blowing from the starboard) raise all sails to their fullest and then begin to turn, simultaneously lowering all SQUARE sails until the wind blows from the portside.


Scale: 1:5000

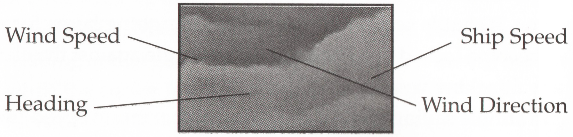
Coordinates:
16°19' N
76°11' W

With this mastered you will be able to position your ship in battle in order to make full use of each cannon emplacement. Competent navigation ability is a major factor in any Sea Legends battle!

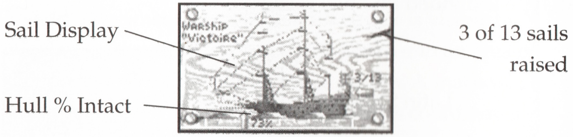
the status panels

In each of the 3D sequences it is possible to call up a series of status panels in order to discover vital navigational and tactical information.

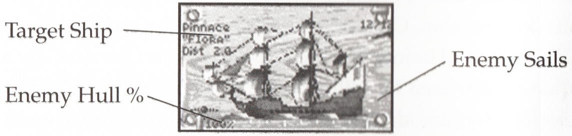
Press the number of the panel (**1** to **4** as indicated below) to call up the relevant details. The panel will stay visible only as long as the key is pressed. To affix a panel, hold down **CTRL** and press the number. Repeating this action will remove the panel from view.



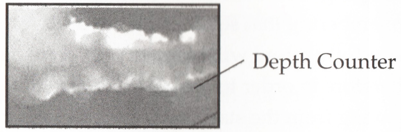
1. Wind Direction and Ship's Heading (compass)



2. Ship Information



3. Enemy Information (targeting)



4. Depth Information

combat

ship to ship

Associated Keys:	Gun View	keypad **8, 2, 4** or **6** or **CTRL** plus any cursor key
	Fire Salvo	**SPACE** or keypad **INS**
	Single Shot	**ALT** or keypad **DEL**
	Aim	**H** = Hull, **D** = Deck, **M** = Mast
	Enemy Info.	**3** (with **CTRL** to fix in place)
	Switch Targets	**ENTER** or **RETURN** (left to right) **BACKSPACE** (right to left)

Captain Gray's ship is armed from all sides with heavy cannons, the number of which changes as the voyage deepens.

The ship's crew will work to reload the guns as fast as their ability allows them. All you need to worry about is your heading (see Navigation), simple targeting and ammunition. Yet it is important to remember that a shooting consists of both loading and aiming - take this into account when planning your strategy.

targeting

The ships crew will perform most of the targeting duties and will inform you once a cannon is aimed. It is up to you to position the ship within sight of one of the Gun Views and choose an aim point on the enemy vessel for the cannons to target (**H**ull, **D**eck or **M**ast). Your horizontal angle will be compensated slightly between -22 to 22 degrees from the center of the cannons. The gunner will correct vertical angles according to distance and the aim point. Usually the crew will target the nearest ship though this can be changed by rotating through possible enemy targets using **[ENTER]** or **[RETURN]**.

ammunition

As Captain, you have final choice over what ammunition is used - cannon balls **[c]**, shrapnel **[s]** or bombs **[b]** depending upon your available stock.

Select your ammunition and then fire off either a single shot **[ALT]** or keypad **[DEL]** or a salvo **[SPACE]** or **[INS]**.

boarding

It is up to you whether or not to go full out to sink the enemy vessels or to attempt to board them and loot them. In order to board a vessel you must pull up alongside it. At this point the action will switch, allowing you to exercise those fencing skills (see Fencing).

There are obvious advantages to looting ships: extra revenue, crew and hostages can be plucked from the smoking hulks but with advantages go additional risks. A captain must be adept at hand to hand combat in addition to being able to boast a superior crew.

If you decide to attempt a boarding party then you want to avoid using ammunition that will cause premature sinking! Shrapnel aimed at the enemy deck is good for clearing away unwanted crew members in preparation for boarding. Cannonballs can achieve the same results although there is, of course, a higher risk of sinking the ship.

By looking around your own ship you can note where your defenses are weakest. Bear this in mind when approaching an enemy vessel.

the tactical map

Associated Keys: Tactical Map **F8**
Exit Tactical **Esc** or **Door Icon**

Another method of engaging in combat is through the use of the Tactical Map. This is especially useful when you have assumed command of a fleet of ships and need to direct the overall plan of the battle.

In the Tactical Map Screen you will see two maps - a large one (battle map) used for directing your fleet, and a smaller one (view map) presenting an overall view of the battlefield.

The detail of the battle map can be increased by zooming into selected areas. To zoom move the cursor to one corner of the desired area. Then click and hold down the right mouse button while moving the cursor to drag a box so that it encompasses that area. Releasing the mouse button will complete the zoom process. To return the magnification to normal press the right mouse button again. On the keypad use + and - to adjust magnification.

Interaction with the Tactical Map takes place via a series of clearly defined cursor icons. As you move the cursor about the screen it will change shape according to what lies beneath it and what options are available from the following list:

cursor icon	*purpose*
Arrow	**Neutral.** Does nothing so there is no point in explaining further
Hand	**Select ship.** Before making a selection (using the LMB) this cursor will reveal relevant information regarding the vessel.
Cannon	**Fight.** Gives a ship the command to fight.
Cannon with sight	**Fight Against.** Gives the order to fight against a specified ship.
Two ships	**Follow.** Commands one ship to follow another.
Saber	**Board**. Commands a ship to initiate boarding (on extended tactics).
Ship	**Sail.** Gives the order to sail.

Using the cursor it is possible to issue either simple or extended tactics to any vessel in your fleet.

A simple tactic is one that is readily available by using the cursor icons as a guide. To issue a simple tactic move the cursor over one of your own ships and select it by clicking the Left Mouse Button. Next move the cursor over another ship and the icon will change enabling you to view which simple tactics are available for that ship. For example, if the cursor is over an enemy ship the tactic will be **Fight Against**. Over the selected ship the tactic will be **Fight**. Over an empty portion of sea the tactic will be Sail, and so on. Confirm the tactic by clicking the LMB again.

An extended tactic is one that is accessed by selecting a ship and holding down the Left Mouse Button until a scroll bearing the extended tactic list pops up. Select an extended tactic by moving the cursor over the desired option and clicking the LMB. Confirm the tactic by moving the cursor to the relevant point of the screen and repeating the LMB action.

fencing

When Captain Gray boards an enemy vessel or is forced into a duel (usually after one drunken argument or another) he must vanquish his opponent with all the skill and daring of the blade he can muster.

In combat there are FOUR attack moves, THREE defense moves and TWO directions of movement.

Attack
Upper Cut - keypad **8**
Lower Cut - keypad **2**
Upper Sting - keypad **7**
Lower Sting - keypad **1**

Defense
Lower Defense - keypad **3**
Upper Defense - keypad **9**
Defend - keypad **6**

Movement
Advance - keypad **4**
Retreat - keypad **6**

attacking a fort

Occasionally your fleet will feel the need to storm a town. Sometimes this will happen through express orders, at other times through the whims of piracy. Of course, you could always do it because they are the ENEMY!

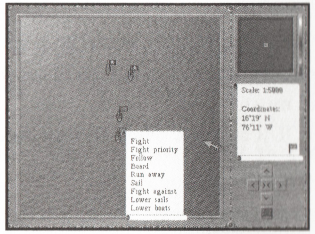
Attacking a fort is very similar, in essence, to attacking another sea vessel. Details of the strength of the fort can be called up by pressing **[3]** or **[CTRL 3]**. This will show how much further you have to go before the fort is defeated.

Before a town is designated as 'defeated' you must capture every fort in the town. To capture a fort boats must be lowered and fencing battles won. The strength of your opponent in this battle will depend on how successfully you have attacked the fort from the sea. It is possible to defeat a fort through prolonged cannon attacks.

To lower boats use either **[CTRL B]** **[CTRL L]** or access the Tactical Map, order the fleet to lower boats and then direct them against a fort.

tactical summary

- Navigation is the first skill of combat. You can have the most powerful ship on the sea and it will avail you nothing if you are caught in a strong headwind.
- Use each gun port and don't limit yourself to firing from one only. You can have turned your ship around and fired in the time it could take to wait for a reload.
- Bear reloading times in mind. The larger the gun the longer it will take your crew to reload.
- Cannons also vary in range. The maximum range of a 24 lb cannon is 740 cable lengths; of a 16 lb it is 480 cable lengths; a 12 lb can reach 290 cable lengths and an 8 lb has a range of 140 cable lengths. These are maximum distances though, not guaranteed ones. Ammunition will also alter the range capacity.
- Decide upon your intentions for the battle and choose your ammunition carefully. If you wish to capture the enemy then you don't want to use bombs. To curtail a faster ship, destroy its sails with shrapnel. To board a ship it is wise to reduce its crew by aiming shrapnel at the deck.
- When attacking, keep to the front or rear of the enemy -- a ship has fewer cannons in these positions.
- Build up your own crew strengths by first recruiting able fighters and gunners and second by purchasing enough weapons to arm them. Each crew member can use up to 2 pistols and one cold steel weapon. Fighters also use cuirasses and muskets.



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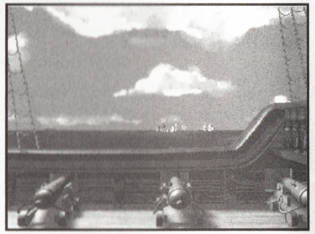
76°11' W



trade

The process of trading in Sea Legends can become far more than merely a feature of the game. Learning to drive hard bargains is an essential skill for the player to grasp - ranking alongside combat in its importance.

Whenever you decide to trade with someone there are certain procedures that need to be followed.

entering the trade menu

The Trade Menu is automatically accessed whenever the player 'talks' with a Merchant. The Merchant will make introductions and the trading process will begin.

Note: *In the Trading Menu it is still possible to use the Global Menu System to perform many other tasks depending on which Menu Icons are present at the top right hand side of the screen. For full details of how to use these icons please refer to* ***Using The Menu System.***

Upon entering the Trade Menu, the player is presented with the familiar menu system. On the left is listed the belongings of Captain Gray. On the right are the Merchant's wares.

To examine information regarding a product (e.g. food, weapons, crew etc.) move the cursor over the icon to the left of the product name. The cursor will change to an **Eye** and one click of the left mouse button will replace the Merchant window with the required information. To escape back to the Merchant window click the left mouse button when over the product icon.

To select a product for purchase move the cursor over the product name. The cursor will change to a **Hand** and one click of the left mouse button will highlight the desired product.

Note: *The player's inventory can be accessed in the same way in order to sell product to the Merchant.*

buying and selling

Note: *In order to buy and sell it is necessary for the player's window to display the contents of the ship. If, for some reason, you have left this display then it is essential to return to it by clicking on the Fleet icon and then again on the* ***Ship's Name.***

It all comes down to this in the end. The hustle and bustle of the market place, the heated haggling over a ten percent price increase and the careful stake out of a particular establishment in order to ensure the best prices for your goods. The only option not available is: threatening the Merchant's Guild!

The process of buying and selling takes place via the Transfer Arrows situated just above each window

<<<	*and*	>>>	*buy or sell*	**one hundred**	*units at a time*
<<	*and*	>>	*buy or sell*	**ten**	*units at a time*
<	*and*	>	*buy or sell*	**a single**	*units at a time*

To buy or sell any product you must have highlighted that product in the relevant window. Decide how many units you wish to shift and move the cursor over the relevant Transfer Arrow. The cursor will change to a **Hand**. Click the left mouse button to transfer that number of units.

Whether you are buying or selling depends upon which set of Transfer Arrows you are clicking on. Arrows pointing to the player's window will buy items from the Merchant. Arrows pointing to the Merchant's window will sell items to the Merchant (if he wants them).

Note: *If the Transfer Arrows are darkened then one of several conditions may have arisen:*

1. *Your ship's hold is full. Discard some excess weight or abandon all hopes of continuing the trade.*
2. *You have no money. Sea Legends does not suffer thieves (well, other than the good, down-to-earth Pirate and Politician kind) so there is no point clicking away in frustration. Sell something or loot a ship.*
3. *The item you have selected is not for sale. Please don't try to buy Information from a Merchant. Each Merchant will be only too happy to tell you who they are and what their shop is good for. Don't insult them by flashing gold coins for such things.*
4. *The Merchant's Window is not open. Click on the Merchant Icon at the top right hand side of the screen to re-enter trading.*
5. *Perhaps the simplest reason of all - you have not selected an item to trade. Ensure the item is highlighted before continuing.*

the town merchants

Each town contains one or more Merchant with whom you are able to trade. You will be able to buy and sell specific products depending upon which Merchant Shop you have entered. As each shop is specialized it will be an important task to familiarize yourself with the idiosyncrasies of each establishment. Certain Merchants will offer better deals while others will not buy specific products. It is no good trying to sell a cargo of cotton to a Jeweller. Even certain groups of shops - such as Arms Traders - will themselves be choosy in their purchasing. Not all Arms Traders will deal in heavy cannons or specific ammunition. It is a matter of finding which shops suit your needs - and then reaching them!

between ships

Whenever the Global Menu System is active it is possible to transfer cargo and crew between the ships of your fleet. This is especially useful for freeing up valuable hold space on specific vessels so that Trading may continue.

To transfer cargo simply call up the inventories of two ships (one in either window) and select the item to be unloaded. Then use the Transfer Arrows to transfer the items over to the other ship.

with the deep blue sea

Sometimes there is just no other way. A poor crew that has outlived its meager usefulness; a full shipload of cotton bought at extortionate prices - whatever it may be, sometimes things just have to go. The best place for such unwanted items is overboard, to be forever lost.

To do this you must be in port (unless dumping your ship - see point 1 below). Enter the Global Menu by pressing **F10**. Select the offending inventory item by calling up the relevant window (crew, ship etc.) and click the left mouse button on it. Next call up the Sea Window by clicking on the Sea Icon at the top right hand side of the Global Menu. Then use the Transfer Arrows to shift the stuff straight into the sea.

There are, however, certain consequences for your actions:

1. *Moving a ship into the sea will cause it to turn Pirate.*
2. *Moving an imprisoned Captain into the sea will free him, garnering you a 1000 coin bounty.*
3. *Moving one of your Captains into the sea will free him. This earns the freed Captain a 100% increase in salary.*
4. *Moving some of your own people into the sea will decrease your leadership by one point per crew member.*

repairing your ships

Shipyard Merchants act in the same way as regular Town Merchants. They too, serve a set menu of ships and have special inventories to match that they will not go beyond. As such it can often be of vital importance to reach the correct Shipyard the first time - your crippled vessel, and your life, may depend upon an accurate choice of berth.

In the Shipyard Menu you will be offered the option to:

Read Shipyard Information - Click on the **Info** icon to gain details of what stock the shipyard sells.

Buy new ships - Click on the **Ships** icon to view ships for sale. To purchase a ship make sure you have enough money and then click the lighted Transfer Arrow.
Spare parts - Click on the **Spares** icon to view the list of available spares. You can then purchase the required goods by clicking on the Transfer Arrows above the right hand window.

Remember that Shipyards do not cater for every type of ship. You will not be able to buy spares for a vessel that is not in your fleet. Sailcloth is universal. Any ship's sails can be outfitted with cloth from any Shipyard.

characters

In order to complete Sea Legends the player must, at many points in the game, interact with other characters. To complement this there are a whole company of assorted people - each with their own mannerisms and peculiarities. Some of them seem to wash off abuse. Others will take just about anything as an insult and the player may well find himself in prison or, worse, dead.

Many of these characters will be able to offer you something in order to ease your life on the high seas. Wandering misfits, high society admirals and rough necked sailors may seek you out having heard of your growing reputation as a seeker of truth and treasure. They will offer you news of the quest or ancient maps pinpointing fabled wealth sunk in one heated sea battle or another.

Take careful note of what these people say and learn from your mistakes. Trust no one!

conversing

There are two sorts of character interaction. The first is the simplest. A character will initiate conversation and you will be presented with a selection of replies.

replying to conversation

Either press the number preceding the response or move the cursor over the text and click the left mouse button.

The second is more complex as it requires the player searching for someone to converse with. Moving the cursor about the screen causes the cursor icon to change (see Cursor Icons). When a **Mouth** is displayed you will be able to open a dialogue with that character. Click the left mouse button to initiate conversation. The dialogue boxes will then change according to the Dialogue Speed Setting (see Customizing Sea Legends). You may, at some point, be offered a selection of replies to which you need to respond in the manner described above.

recruiting crew members

Occasionally you will be offered the opportunity to recruit new crew members. Should you choose to do so by following the standard 'Replying to conversation' method then the screen display will switch over to the Global Menu. In the right hand window will be displayed an inventory of available new crew members and their attributes. Call up a suitable ship (of your choice) by clicking on the **Fleet icon** and then again on the **Ship's Name** and again on the **Crew Icon**. Then transfer whichever species of crew member you require (from Sailors, Fighters or Gunners) by using the Transfer Arrows.

Note: *If you are not able to recruit crew it could be because:*
1. *Your ship's crew complement has reached its maximum. This number is written in the Info. section of the Ship.*
2. *Your ship cannot possibly carry another soul.*

paying the crew

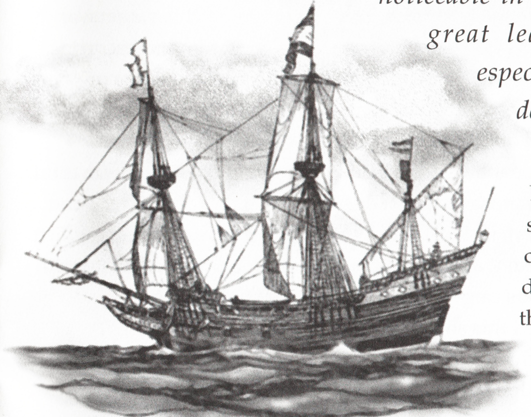
Even the most average crew demands to be paid once in a while and failure to do so could result in severe doubts as to your leadership qualities.

To pay the crew, however, simply call up the money section of the Global Menu and transfer the necessary coinage (or what you see fit) when requested to do so by the Boatswain.

ships

From the sixteenth century the advances of Naval Architecture began to match the advances found in almost every other science.

This splendid acceleration of craftsmanship was, perhaps first most noticeable in the seventeenth century with great leaps forward being made - especially within the realm of hull design.

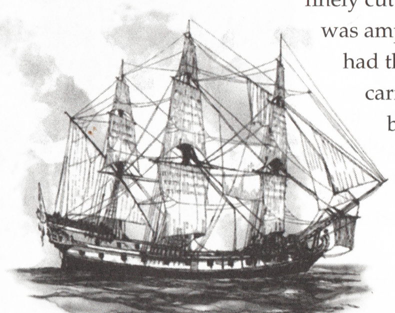


Of the ships found in Sea Legends, some are samples of solitary brilliance while others are continuations of other, much older designs. All of them have earned their place in Naval History.

BATTLESHIP

Cargo Capacity: 4000
Max. Cannons: 64
Nautical Rating: Average
Average Length: 45m
Best Speed: 9.0

The greatest range of vessels available to a Navy, the Battleship is the prime example of seventeenth century fighting ships. An innovative three deck design enabled an awesome array of firepower which, in addition to a flamboyant decor, pandered utterly to seventeenth century tastes.



The simple hugeness of the ship made it the formidable weapon in any fleet and an impressive sight upon the horizon.
The Battleship's relatively slow speed can hardly be held against this otherwise obviously superior and fearsome ship.

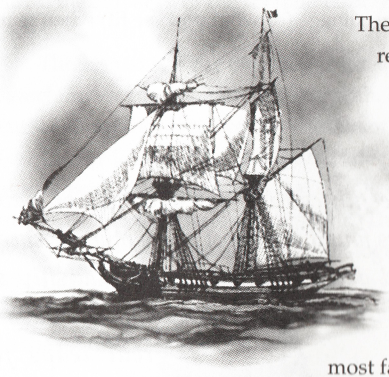
BRIG

Cargo Capacity: 1260
Max. Cannons: 20
Nautical Rating: Excellent
Average Length: 25m
Best Speed: 13.1

This was ship design of the highest order. A fast and finely cut vessel, the Brig was amply armed and had the capacity to carry a large boarding detachment.

FLUTE

Cargo Capacity: 2600
Max. Cannons: 16
Nautical Rating: Good
Average Length: 30m
Best Speed: 10.7



It was perhaps the Flute's length to width ratio that carved out its niche in the navy, enabling it to sail well against the wind. In addition, its high speed, competent armament and spacious cargo hold allowed this ship to remain a worthy multipurpose vessel long after its original design in 1595.

FRIGATE

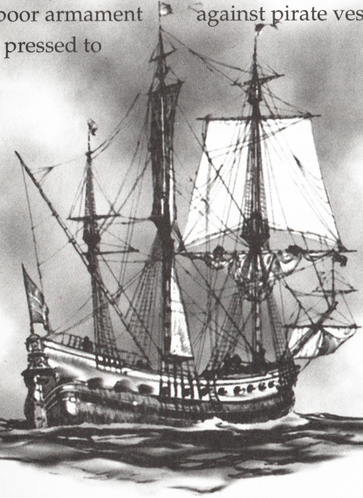
Cargo Capacity: 1800
Max. Cannons: 24
Nautical Rating: Good
Average Length: 30m
Best Speed: 11.5

The sturdy Frigates remained a constant accessory to the Navy well into the nineteenth century. Able to perform a wide range of duties, this vessel was most familiar escorting merchant caravans or patrolling the seas in search of pirate activity. The Frigate possessed powerful artillery, a strong hull and excellent sail rigging which could almost compete with that of the Brig.

GALLEON

Cargo Capacity: 4400
Max. Cannons: 8
Nautical Rating: Poor
Average Length: 40m
Best Speed: 5.7

The drawback to this massive but clumsy merchant vessel lay, paradoxically, not in its maneuverability but in its strengths. Used to carry a vast amount of fabulous treasures, this ship was prone to pirate attacks which its poor armament were hard pressed to counter.



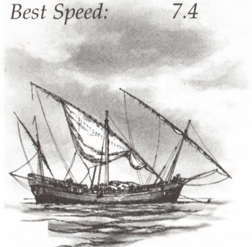
HOOKER

Cargo Capacity: 840
Max. Cannons: 14
Nautical Rating: Excellent
Average Length: 23m
Best Speed: 9.8

The Hooker was a development of a fishing boat used by the Dutch from the thirteenth to fifteenth centuries. By the seventeenth century they had grown in size and were used as fast and maneuverable attackers against pirate vessels.

PINK

Cargo Capacity: 560
Max. Cannons: 8
Nautical Rating: Excellent
Average Length: 19m
Best Speed: 7.4



Though lasting from the fifteenth to the eighteenth century, this ship was a slight enigma to military placement. Its low capacity and poor artillery rendered it useless for battle and so it was used primarily for coastal navigation. However, by being cheap to build and capable of excellent speeds, it was often the chosen vessel for pirates -- who made notable use of its abilities.

WAR GALLEON

Cargo Capacity:	*3200*
Max. Cannons:	*20*
Nautical Rating:	*Below Average*
Average Length:	*35m*
Best Speed:	*6.3*

A powerful sister to the Galleon, the War Galleon attempted to bolster the worst of that ship's faults with a competent range of artillery and more efficient sail rigging. The design was not, however, a complete success but enabled the ships to be used for transferring valuable cargos with a better line of defense than the Galleon.

PINNACE

Cargo Capacity:	*3400*
Max. Cannons:	*12*
Nautical Rating:	*Good*
Average Length:	*35m*
Best Speed:	*10.2*

This line of ships turned out to be ideally suited to the merchant life with their large capacity, high speed and a powerful armament. The Pinnace was almost too good to be true and indeed had one major disadvantage to counter its attributes: cost.

WARSHIP

Cargo Capacity:	*2800*
Max. Cannons:	*40*
Nautical Rating:	*Average*
Average Length:	*35m*
Best Speed:	*11.8*

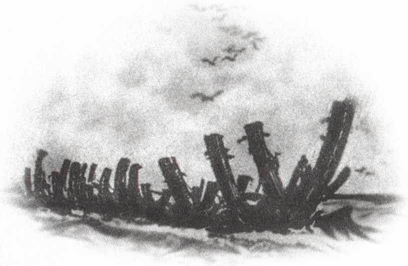
Although not quite the equal of the Battleship, this vessel served as a well rounded, heavy fighter. Lighter and faster than the War Galleon, it could make excellent time when sailing before the wind -- though tended to fail when the wind turned. It was in wide use and could stand in combat with almost any pirate ship.

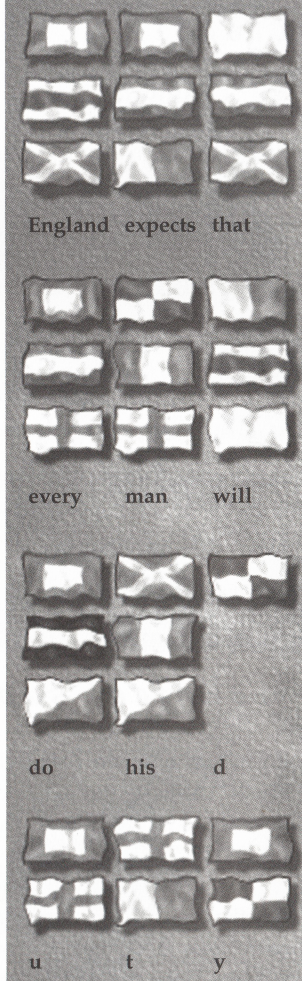
choosing a ship

As you sail across the Caribbean you will enter many shipyards offering many types of ships. While all of them will fit into the classifications listed (see Ship Design) each ship will be individual enough to offer its own strengths and weaknesses. You may, for example, purchase a Pink that is outstanding in its class, easily reaching the best speed and maximum cargo space ratings. On the other hand it is equally likely that you will pick up a ship that seems to have been glued together using offcuts.

Examine a ship carefully before making a purchase. Building up your fleet should not be a haphazard affair. Take note of the following list:

- The length to width ratio is of vital importance to a ship's speed capabilities. A ship whose ratio is 4:1 will be capable of sailing faster than the ship whose ratio is 3:1.
- Don't be fooled into thinking bigger is always better. Several ships may seem weaker but they undoubtedly serve a purpose. Depth is important for sailing near the shore while a ship with a low deck has less chance of being hit by cannonballs.
- Hull strength is a measure of sustainable damage by cannonball fire.
- Cargo capacity. Bear in mind the prospect of one day striking a rich find. If you have a good, defensive fleet then you can afford to support the clumsy Galleon.
- The number of cannons supported by any given ship. Tactics in choosing your cannons will depend upon your personal attack strategies.





Nelson's last signal at the Battle of Trafalgar.

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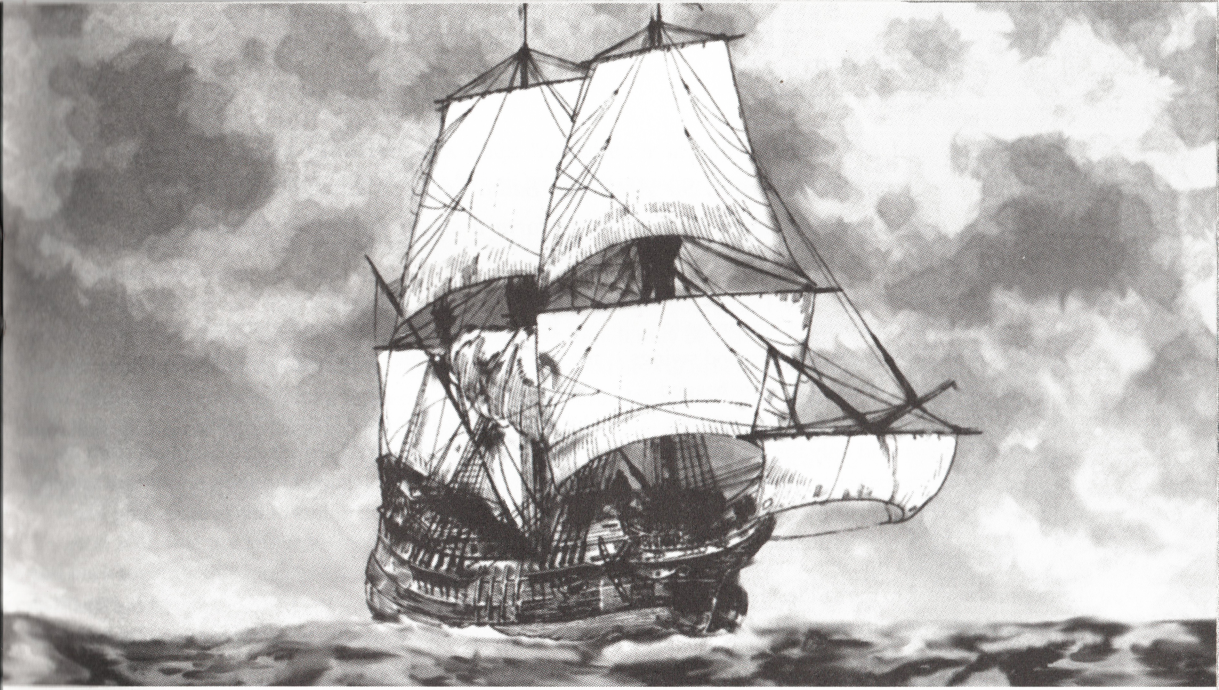
Whether you call or write, please be sure to give the following information: product name, type of computer you own, any additional system information (type and make of monitor, video card, printer, modem, etc.), type of operating system or DOS version number, and a description of the problem you're having.



SEA LEGENDS

1667

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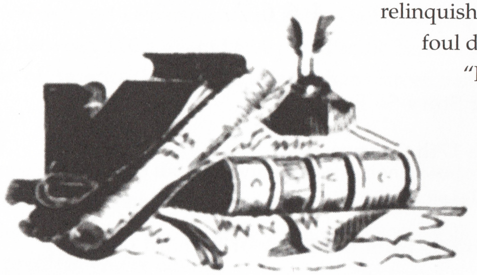
the story so far...

It is the year 1667 and I, Richard Gray, have embarked upon my first duty in His Majesty's Navy. I am to serve under the reputable Governor, Sir Archibald Baily. Eager as always to inform my father of everything I do, I found myself engaged by him to perform a small matter of familial importance. News of my commission thus brought with it a task of dubious nature.

My father, a good man, has been of late prone to long and intractable silences. These mood swings were of much concern to us all and we begged him to seek respite in the calmer waters of our summer residence. He spurns all solace and only the tortured flames of his fireplace have the patience to be his companion.

I remember the day to be a fine one, one set against the bluest sky but resounding to the saddest music. My father had agreed to walk out with me through the family woods and at times he even responded to my attempts at casual small talk. He had been expressing a certain pride in my activities and even spoke of his days upon the open sea. That day, he said, was the happiest day of his life. His son had become a man.

And yet his speech was punctuated with oaths and wild looks as he would step away from me and clutch his face tightly to leave thick white weals fading like worms to the ground.



It was after one of these outbursts that he turned to me and held my arms in such a grip as I have ever experienced.

"I will not see it, Richard. I refuse to see it."

"See what, father?" I asked, my concern aroused from its weary state. He did not respond for long minutes in which he gazed at me, the black points of his eyes shining like a soul.

"Father?" I urged.

"Believe me Richard, this is the happiest day in my life! Forgive my moods of late but your commission in Barbados has unsettled me. It's just... he is a good man at heart but I cannot bear the pain any longer. I will not see him fall further from me."

Now I was fully mystified. Of whom did he talk? Had he relinquished his mind to the delusions of some foul demon?

"Not I, Richard, not I." My father spoke in anticipation of my questions. A smile, of the kind I would beg to witness as a child, broke across his thickset skull and yet all I felt was an inner sense of despair.

"You can bear it Richard. You can be the one to pull him back from the brink. He is a good man at heart."

My father, the man to whom I looked in time of need, then held me close and placed his mouth beside mine ear.

"Your Uncle, Sir David Gray, is sailing beyond my control. You are young, as I was once young. You have a ship and a promising career. Go after him. It may be that you will benefit from his knowledge of protocol and it is my hope that he will benefit from your own calming and unquestioning influence. Meet him in Barbados and talk some sanity into him. You carry my trust with you Richard, my trust, my hope and this, my... my gift to you. It has been my talisman for many years and has kept me safe. Come back to me Richard, your mother would be proud to see her boy grown up."

And with that my father seemed to slink away, beyond the reaches of my enquires and back towards the dancing fires within. Only once did his hand briefly touch my own as his gift, this earring I now wear, was bestowed; but my thoughts were elsewhere at the time and only now do I ponder its significance.

For at that time the true extent of my undertaking escaped me as I gushed with the eagerness to please, my doubts dissipating in the burning sun. And so I turn to you, the reader of this missive, to ponder the wisdom of my actions. I fear the worst though I step forward with the most hopeful of hearts. A dark cloud looms above the masts of ships we have yet to encounter and yet meet them we shall. I know this to be true.

the 17th century

It was a time of contradiction. Political power rose to its finest art, manifesting itself in the most beautiful, most grandiose expressions the world has ever seen. And yet they were expressions of personal ambition.

It was a century in which art and literature rose to new splendors and the finest techniques developed to remind the world of unparalleled decadence and the rife stench of corruption.

This was the seventeenth century and it was poised on the brink of a new order.

Spectacular wars had reshaped the political map. Spain, once a mighty presence, was on the decline. After the defeat of the 'invincible' Armada in 1588 she was battered and tossed upon stormy struggles and, though still a force to be reckoned with, never regained the glory Philip II had brought to her shores. The Thirty Years War (1618 - 1648), the Dutch War (1621 - 1648) and the Franco-Spanish War (1635 - 1659) all played their devastating parts in the arena of the Old World. Empires rise and fall and so it was that by 1667 even the shining lights of the Siglo de Oro - the golden age of Spanish literature - were dead. The splendid windmills turned no more and phantoms stepped into reality. For upon the throne a twisted, grotesque of a man, Carlos II, sat as a sad reminder as if caricaturing Spain's crippled state. His physical presence was symbolic of Spain's political eclipse and his claim to fame was that his childlessness was the cause of the tearing Wars of Succession.

Though still not without some strength in her limbs, Spain had given way to the likes of France and Holland whose naval strength seemed to have no end. Alliances were being forged while intrigues reached new intricacies. If any power was to hold its own in such times then it had to be guided by either the most rigid hands or the most modern thinkers - no in-between would survive.

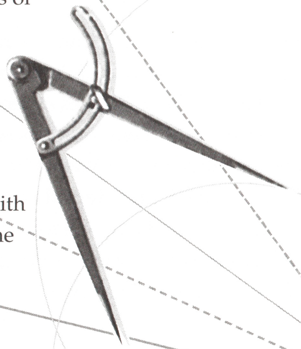
France had her sun king. King Louis XIV held power with such a grasp that no king after could ever hope to match his strength. He believed firmly in himself and it was to himself that he looked in times of need. "L'etat c'est moi, I am the state." The aristocracy was silenced and only ambition was listened to. It was this ambition that saw the rise of such architectural splendors as his Palace at Versailles, which at once defined civility, grandeur and stagnating decadence. When a state settles into complacency it begins to build beauty. It was also ambition that caused Louis XIV to turn his head to Spain, thus sparking the War of Devolution (1667 - 1668). Conquest, that civilizing force, sapped France economically as war after war exacted its price.

England was in tremulous political arms as Charles II took on the monarchy's renewal after the execution of Charles I and the pre-eminence of Parliament had subsided slightly. With his sympathies aimed at Rome, Charles II stood as a quiet symbol (he became a Catholic upon his deathbed) of a movement characteristic of the Seventeenth Century. Catholicism was trying to make its presence felt through the Counter Reformation. Yet, like the rearing of so many established empires, it was a final, convulsive attack that served only to spawn such misunderstood entities as the Inquisition. Monarchy and Religion could no longer regain their former status in the face of new philosophies, new calls for religious and social tolerance and the birth of a recognizable Science.

It was these ideas and movements that brought new life into the world and new hope for the Western World. Through the persecution of free political thought, links were either forged or strengthened. From the retreat of the Pilgrim Fathers in 1620 to the need to suppress countries through conquest these links held strong. The Baltic States resided in a strong and enviable position. They were a great source of naval supplies and as such were kept happy by the powers that be. Swedish forests provided for much of the masts and planks, pitch and tar for the growing fleets while Russia traded in hemp and flax for the mighty cables and sailcloth. Only England and the newly founded America could do anything to mitigate this dependence through the sturdy English Oak and fast growing American plantations.

The impetus of technology has always been war and the Seventeenth Century was no exception. While the powers of England, France and Holland sought to improve their naval superiority the tactics for doing so left much to be desired from so called 'civilized' countries. It was, perhaps, another sign that social entropy had set in.

The three pronged power struggle continued to improve Naval might and all three manned their ships with startling efficiency. The Press Gang system enforced by the English Navy is the most familiar of Naval 'Recruitment' Drives. A crude and abused system, it involved forcibly



pressing seamen into military service. The Dutch used a system that the English borrowed from (though still much preferring the Press Gang) which forced visiting Merchant vessels to surrender a proportion of their crew to the Navy before they could be allowed out of Port. On the other hand, it was the French, in their role as the epitome of civility, that provided a more sensible way of enlistment. They kept a register of all able Sailors and portioned the manpower out between both the Merchant Ships and the Navy. It was a system that should have been fair but as with so much else, it too was misused.

It was from this political, economic and moral standpoint that the Seventeenth Century stripped away much of the deadwood of social evolution. Its contradictions fought among themselves to leave a world more receptive to new thought and yet better equipped to fight for ambition's sake rather than for the sake of ideology. Indeed, the changing face of each of the three Navies were a testimony to such technical advances. By the end of the century we were at a point far removed from the world Drake had known in 1588 and were rushing into the arms of Nelson.

villains of the time

The fame, fortune and reputation of the Pirate is of that most appealing volume of romanticized villains. They have captured our imaginations while stealing our gold and the world they lived in has settled alongside the chivalric world of King Arthur in its Golden Age status. And it is into such a world that Richard Gray, and the Sea Legend story, have their day.

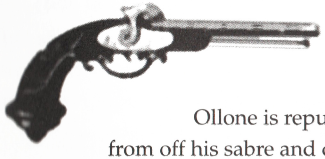
Perhaps it was the pirate's dalliance with respectability that somehow settled them into our acceptance. Certainly the examples of pirates coming from aristocratic or land owning families are not few. Henry 'Cruel' Morgan (1635 - 1688) was one such specimen. Born of wealthy parents in Pencarn, Wales, Morgan turned his back upon the mundane home life and by 1658 had entered into a life of piracy. Over the next thirty years Morgan was involved in some of the most daring and successful pirate raids the Caribbean had ever seen.

His fortunes seemed to rise forever upwards as he led raid after raid culminating in the plundering of some six billion crowns from Panama in 1671. Even after capture and a court hearing in 1672 the light of Morgan's success was not diminished. With the help of generous presents to influential members of the British government Henry Morgan was discharged and conferred with a knighthood by Charles II. His subsequent appointment as vice-governor of Jamaica came as no surprise. Yet none of his wealth or power could prevent the inevitable and in 1688 Morgan died of tuberculosis and cirrhosis.

Joining the list of the fallen aristocracy was Anri Gramond, an intelligent man whose raids were conducted on a massive scale. Capturing cities by ingenious methods, Gramond lived for the show of power. As a means of honoring King Louis XIV, the pirate ordered the city of Campeche to burn its entire stock of red wood - an ostentatious display of wealth if ever there was one.

Gramond's career came to a mysterious end when he disappeared at sea in 1686 with three ships carrying some two hundred pirates. His career had lasted roughly thirty-three years.

Violent lives and violent deaths were a common occurrence on the turbulent waters of pirate activities. It is no wonder so much energy was devoted to the pursuit and capture of such individuals when they brought so much pain to their victims. We tend to see the pirate almost as a hero, robbing the wealthy governments of the world though stopping short of handing the gains out to needy folk. Yet it is difficult to see such men as Jean Francois Noet - or Ollone as he was nicknamed - as being benevolent in any respect.



A cruel and fearless warrior of the seas, Ollone is reputed as being a man who would lick his enemy's blood from off his sabre and contemporary depictions show him tearing the heart out of a prisoner's chest. It is, perhaps, a fitting tribute to his life that he died after an encounter with a cannibal tribe!

The singular peculiarity of the pirate brood is to be found in their ability to escape generalization. Their characters can be compared to anyone from Falstaff to Steerpike but the abundance of variety is paramount. Many stole for the power while others were adventurers, falling outside the strictures of day-to-day life and giving us an image of the sympathetic misfit. Whatever the appeal of these people it is a fact that we are drawn to them in ways that no shock revelation of their true characters can ever hope to shatter. There is more to them than can even be hinted at here and the new evidence of the female pirate opens up a whole new debate.

extracts from the diary of richard gray

Entry I

My father has suggested that I seek out his brother, my uncle, upon the island of Barbados and the good crew of this worthy ship have made haste to carry me there. Given the portent of the past days I can hardly believe that the winds are steady and strong. Perhaps this journey has blown a true course after all. I feel that my father's request should be treated as a whim.

Only one recent incident strikes me as worth relating in these pages. This is no tale of sea monsters or fanciful spirits, those stories are kept for the shore when man feels safe enough to tell them. This is a simple thing yet one that tugs at my waking moments and I feel only the sight of cold ink upon the parchment will ease my mind.

It was early morning and the crew were all living in the slow time between the lights. My father's words were on my mind as I sat in my cabin. The sea was calm and the ship sang with each twist of her wooden soul. Something urged me to enact the sign of the cross and to leave my charts unrolled upon the table. I made haste to exit from my cabin but as I stepped toward the door I felt burdened. I desired only to leave the door as it was and crouch into a corner. It pleases me, though, to say I am my father's son and I mustered confidence enough to open the door.

Beyond that portal, beyond the urge to hide, lay my crew. Wooden soldiers all, they stood and stared into my eyes. Not one of us spoke and who can say how they felt? Not I for I have not mentioned a second of those long moments except to the brittle ears of this book.

All at once the mass of motionless men turned and walked away, talking as though the rum ration had just been issued.

I felt no threat, just the burden, and I hesitate to utter such blasphemy, but I felt the burden of godhood and now it makes me cry to admit it.

The voyage continues.

Entry II

Upon reflection I have begun to consider my father's condition. How little the world truly knows of Charles Gray and yet even I, his flesh, his blood, have doubts to the extent of my knowledge. He speaks little of my uncle, Sir David, and then never a sour word or slighting remark. To the contrary, my father has always welcomed any words from my uncle as though they were his lifeblood. Has all this been a falsehood then? Has the show of love been so obvious that I swallowed it without thought?

The prospect does, I admit, hold little warmth for me and so I find myself torn between my desire to respect my father as a solid figurehead and my acceptance of his illness. Where, I wonder, is the line between lies and madness?

On a more practical note, I have observed the gathering of a stiff south easterly wind that should overtake us later in the day. There is the prospect of delay that seems to fit nicely into my current mood. I fear I ought not to show my face for a while lest I make myself unpopular with the crew.

Entry III

The weather has become persistent though not extreme and we are gradually being blown off course. There are, as yet, no worries that our supplies will not hold out but if one were to pay attention to omen and portent then it would be quite easy to show concern. The sense I had prior to my leaving England has been creeping back and my high optimism slips slightly in the face of this accursed journey. It is as if my father were here, talking to me about his fears. I shall retire with a bottle and hope to face my next entry with a brighter disposition.

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ENTRY IV

The old Boatswain, Job, today spoke of my mother. It seems he was in my father's employ many years ago and asked of her. I have not had to give an answer to such a question for many a year and found myself devoid of reply. I told him instead that my father was well and often speaks of his old friend. Why did I lie? Before this voyage began I would never have dreamed of going against my country's noble duty to the truth. I fear my moral character to be in decline.

I long to reach Barbados now and seek out my uncle. He can dispel this ugly delusion with which my father is plagued and perhaps may even offer his advice.

Uncle, if ever you held me in worthy regard, meet me there; the High Seas are aswarm with pirates and politics and I fear the worse.

ENTRY V

A glorious day! We are back on course. I felt again the sensation of burden though this time it was accompanied with a need to nurture, or στοργη as the Greeks defined it. There was no contingency of crewmen at my door though I felt them stopping in their work to look and gaze upon me. I find the whole experience unsettling to say the least.

My expectation of trouble must be clouding my vision. This is something I must conquer if I am to remain as captain of this vessel. A ship was sighted upon the horizon and I acted quickly to raise the sails and arm our cannon array. It caused a great deal of explaining when the dreaded galleon turned out to be English. On board was some high necked Admiral who wanted nothing better than to harry us with hearings and bureaucracy.

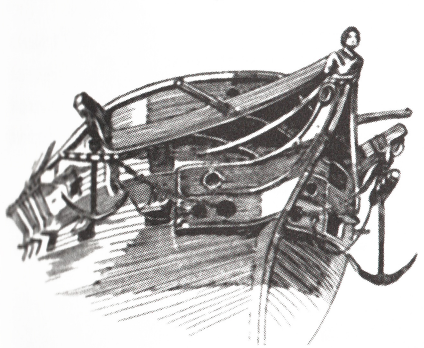
I love my country but I grew irritated today at this side of her. One is almost forced to side with the social outcasts and brigands of this world. At least the crew seemed to follow my lead and gave the good Admiral a stony reception. I am beginning to think my fellow sailors respect me.

ENTRY VI

The bumbling fool has gone at last! His honor prevented him from accepting a simple apology after a genuine mistake. It is no wonder my father fears for the safety of my uncle. There are so many routes into the dark heart of corruption, and arrogant pomposity is surely one of them.

I have a reason for writing today other than to chart the slowing progress of this voyage and vent my spleen at past discomforts. I have been engaging in a spot of fencing with a selected few of my crew and have found none to equal my skill. It is a worrying sign that not one of my opponents came close to scoring a hit against me. We have been lucky so far, all battle has been avoided and I have been considering the possibility of scheduling training sessions. Now I am convinced of the veracity of my idea. As a crew they are cut from decidedly average cloth.

Indeed, though blessedly loyal and unnervingly dedicated (the incidents of their unspoken acclaim outside my door have gradually increased in frequency) I fear their battle worthiness may have been overlooked in my haste to depart. Perhaps I have allowed my father's sense of urgency to overtake me. I hope and pray that my mistake will not be a fatal one.



I must have faith in my ability to overcome seemingly insurmountable problems.

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Entry VII

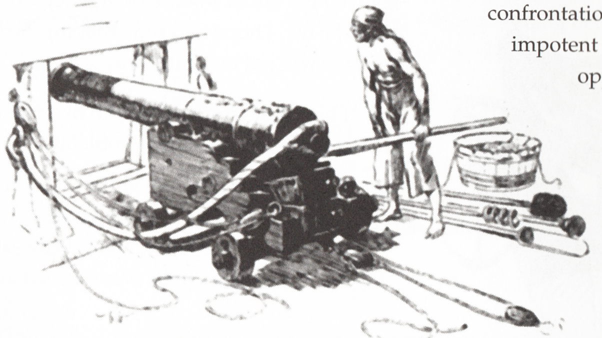
Mother, I saw you last night. My father held you so close. Without you he lacks direction. Was it your strength that bound the brothers to peace? I wish you were here now. I do not understand the mysteries that have been bequeathed me and would welcome your guiding hand. I have missed you these past years.

I would see you proud of the man I have become.

Entry VIII

Will this nightmare never end? The voyage lengthens day by day and I grow impatient for the answers to my questions. I have read how the night provides all manner of false answers that are shattered by daylight yet I would embrace even these, for each time the moon rises and I sit down to contemplate and to record, I find myself no further along the track.

What began as such a hopeful and simple journey has begun the descent into that which all sailors dread. I am faced with initiating half rations; something I am loathe to do. And yet the prospect should not be daunting, for the crew would never mutiny. I now know this to be true as if I have never known truth before. They would not mutiny because they could not mutiny. Each time I am forced to reprimand a man for some minor brawl or breech of conduct, I am faced with none of the silent resentment I would normally expect. Instead I receive a sincere and humble apology as though I were the injured party. And that is not the strangest part, for any crew member who happens to be within earshot of my reprimand behaves as a guilty child - looking to the deck and joining in with the apology. I have come to dread such confrontations as they render me impotent with their lack of opposition.



Entry IX

This day has indeed brought with it a difficult and unenviable choice. A single black cloud appeared upon the horizon at around noon. Woven upon its heart was the symbol of debauchery and tyranny - the so called Jolly Roger, the skull and crossbones! If my own heart was beginning to veer towards a sympathy with these felons then today I was set true. Our own course would have taken us away from such an offensive slight on His Majesty's waters. Yet my years of training had prepared me for such encounters and thus I rediscovered my unquestioning mind and a heart willing to do the duty of God and the King.

My zeal inflamed and my principles alerted, I was suddenly all too aware of the consequences of my actions. If I were to give the command for full battle alert and moved to intercept, then I would be endangering my true mission. It was also true that rations were stringent enough without a further delay, no matter how justifiable. I could not even hope to bolster the crew's morale because that needed no bolstering. It seemed that, for them, I was reason enough to sail from the King's side to Hell and back again. I was caught! My first chance to redress my doubts of late through battle and I was forced to consider what could possibly be construed as a madman's mission. Damn! I still do not know whether my course of action was correct. Yet what is done is done, and only in these dark scribblings am I allowed to show doubt.

With the pirate frigate hanging, as if by a teasing thread, upon the horizon, I knew that I must pass up this opportunity to sail into Bridgetown with stories of conquest and lawful enforcement. The tavern tables would have to remain quiet for this calling as I stilled my tongue and recalled the anger.

We are continuing upon our course and the waters are calm. I should be happy.

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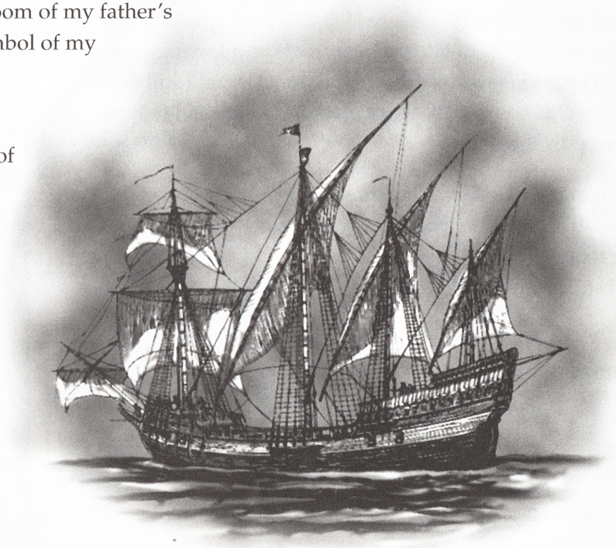
ENTRY X

The sea holds her mysteries close. She is of a stillness I may once have termed 'tranquil', once have termed 'deathly' but now call only 'still'. We are not far from Barbados and I have no time to waste upon either pessimism or optimism. I have a duty to my king and to my father and I yet I must not become embroiled in delusionary sidelines. I believe in the honor of my superiors and can do my career no harm by remembering this.

Even as I write I can recall the words of my father. He bade me seek out my uncle for advice and guidance in my career and this is what I intend to do. I have been acting like a fishwife, prone to suspicion and superstition. This gift I wear is an heirloom of my father's and I shall wear it as a symbol of my family.

The crew are working hard to make the best use of what little wind is available to us. With luck, no, with skill, we ought to be within sight of land and the beginnings of our new lives.

Oh father, where is this 'unquestioning influence' you saw in me? I must seize its head and nail it to my heart for soon we shall sight land and even before I see mine uncle I must report in good spirits to Sir Archibald. This night could be most protracted.



Caicos
Abrojo ó Baxos
De Babuca
I. del Viejo
HISPANIOLA I.
Saona ó Sauna
Pto RICO I.
Sta Crus
Saba
S. Christofel
Redondo
Anguilla
S. Martin
S. Barthelome
Barbada
El Antigua
Montserrate
ANTILLÆ
Vulgo
I. de Aves
NORD
Guadalupa
La Desseada
Marigalante
Dominica
Matanino
Vulgo
Martinique
CARIBÆ
Sta Lucia
S. Vincent
Bequia
Granadilles
Granada
INSULÆ
SOTTAVENTO
Oruba I.
Curaçao
Bonayre
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Orchille
I. Blanco
Margarita
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la Trinidad I.
RIO DE LA

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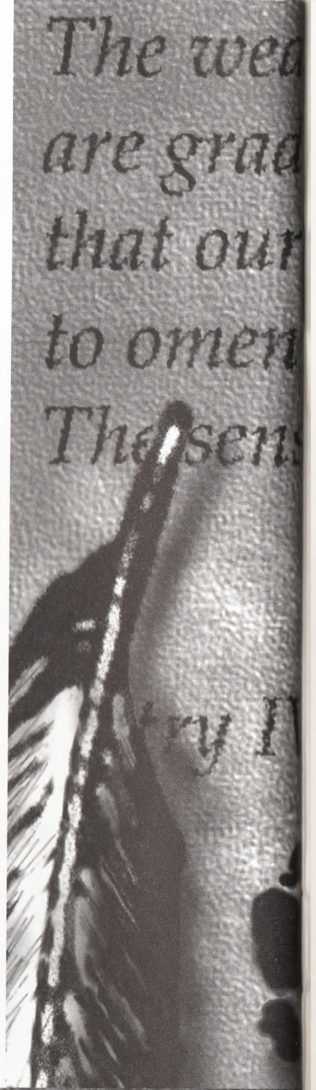
If you have questions, please call us at (408) 289-1411 Monday through Friday, between 8:00 a.m. and 5:00 p.m. Pacific Time. Or, write to us at: Technical Support, Ocean of America, Inc., 1870 Little Orchard Street, San Jose, CA, 95125-1041.

Whether you call or write, please be sure to give the following information: product name, type of computer you own, any additional system information (type and make of monitor, video card, printer, modem, etc.), type of operating system or DOS version number, and a description of the problem you're having.